MAJOR AND MINOR.

Franklin Cook, of Warsaw, Ills, presented a very good programme of musical exercises, at the Opera House there. Among the numbers were the "Sonate Pathetique," Beethoven, and Rondo Capriccioso, both of Kunkel's Royal Edition, and Poet and Peasant Duet, as arranged by Melnotte.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

We, in common with every man, woman and child in St. Louis, extend a hearty welcome to Mr. P. S. Gilmore and his peerless band, which will again charm us with it's sweetest sounds.

J. A. Carson and pupil, Miss Mabel Johnson, assisted by Leon Haven, vocalist, gave a piano recital at the residence of Jasper Johnson, Greenfield, Ills., on the 23rd ult. The selections, which were mostly from Kunkel's Royal Edition, reflect high credit upon the performers.

The Knabe Piano Factory, at Baltimore, gave their employes and friends a grand picnic at the Scheutzen Park.

There were very nearly 20,000 people in attendance, and all had a very good time. The five hundred workmen in Knabe's piano factory and their friends were enjoying the fifty-seventh annual picnic. The visitors were all in their Sunday clothes, and had on their happiest look. Lots of children were there. Men stood at the entrance gate and distributed 2,000 packages of candy to the little ones. All sorts of games—tenpin rolling, shoot at the mark, wheels of fortune, &c., were going all the time. Itzel's Fifth Regiment Band played in the stand, and Winter's orchestra made music for the dancers in the large pavilion. At 3 P. M. a reception was given in the pavilion by all the committees.

Addresses were made by Mr. Ernest Knabe, Mayor Latrobe and Frederick Shierffer.

In the evening, the Baltimore Liederkranz, Germania Mænnerchor, Harmonie, Arion, Frohsinn, East Baltimore's Liederkranz, Locust Point, Canton and Orpheus Mænnerchor Societies and the Sængerbunde sang songs.

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The two great tenors who are most popular in Europe at present are Signor Tamagno and M. Jean de Reszke. De Reszke the tenor, is a veritable prince of art. He is picturesquely handsome, belongs to a noble Polish family, has a fortune and is the idol of Parisian femininity at present.

A Viennese singer of extraordinary beauty named Catherine Micholessan, recently committed suicide. She was barely twenty-three years old.

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Mr. Samson Fox, one of the wealthiest manufacturers in England, has handed the Prince of Wales a cheque for £45,000 which will defray the whole cost of the new building of the Royal College of Music, for which the commissioners of the Exhibition of 1851 have granted a site in the vicinity of the Imperial Institute.

The Opéra and the Opéra Comique of Paris have been connected by telephone with the Exposition, and visitors are allowed to assist by ear at the performances in either theatre; the communication with the Opéra Comique is almost perfect, with the Opéra it is not as good, the sounds being somewhat muffled. The receivers are placed on the stage one on each side of the prompter's box; the soloists are heard more distinctly than the chorus; the orchestra being located behind the receivers, is less audible than the voices in front of them, though some of the wind instruments sound very clearly. As in the case of the phonograph, the mistakes and defects of the execution of vocalists and instrumentalists are rendered so evident, that they seem startlingly exaggerated. The public is greatly interested in these telephone séances and the instruments are constantly occupied.

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The January number of Vol. 12 contained **28** Studies, **8** Piano Solos, **1** Piano Duet, **3** Songs....	**38** Pieces.
The February, **16** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs...	**26** "
The March, **14** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs...	**23** "
The April, **12** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**25** "
The May, **13** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs..	**22** "
The June, **10** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**23** "
The July, **10** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**19** "
The August, **9** Studies, **5** Piano Solos, **1** Piano Study, **1** Piano Duet, **2** Songs.....	**17** "
The September, **5** Studies, **5** Piano Solos, **1** Piano Duet, **2** Songs...	**13** "
And the October will contain, as seen below, **5** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**14** "
Making a grand total in ten numbers of.....	**220** Pieces.

Music for October:

PIANO SOLOS.

AUGUST WILLIAM HOFFMANN. Alone. (Einsam.) Improvisation.

LESCHETIZKY, T. Nocturne in A Major.

SCHUETT, EDUARD. Gavotte Humoresque, in G Major. Op. 17, No. 1.

SAINT-SAENS-BEETHOVEN. Dance of the Dervishes, from Beethoven's "Ruins of Athens."

KIESELHORST, J. A. Adele Waltz.

KETTERER, EUGENE. Invitation a la Dance. Op. 318.

PIANO STUDIES.

LOESCHHORN, A. Op. 66. Five Studies, Nos. 12 13, 14, 15 and 16.

PIANO DUET.

PAUL-GREGH. Farfadet Scherzo Galop.

SONGS.

LASSEN, E. Thine Eyes so Blue and Tender. (Mit deinen blauen Augen.)

KUNKEL, CHARLES. The Mountain Miners. (Berg Knappen-Lied.)

SIXTH ANNUAL EXPOSITION.

The Sixth Annual Exposition of St. Louis, Mo., opens Wednesday, September 4th, and closes Saturday, October 19th, covering a period of forty days in all, exclusive of Sundays. This Exposition, which was first opened September, 1884, has a history that has no parallel among similar institutions in the country. Its uniform record of success, marked by annual progression in prosperity, has been simply phenomenal. Other Expositions have sprung into existence in various parts of the country; have seemed to be endowed with all the elements of success; in some instances have lost money the first year—enough to discourage their projectors from the first; in other cases, one, or perhaps, two, seasons of success have cheered them on, only lead the more certainly to disaster; in short, all of the attempted annual expositions, with the solitary exception of that at St. Louis, have proven more or less financial failures within a short period of their inauguration. Why should the Exposition of St. Louis be such a conspicuous exception to the fatal rule which has governed the career of others?

That this Exposition has been progressively successful from year to year, the following statement of annual receipts will show: In 1884 (first year), the total receipts were $92,231.-35; in 1885, they had jumped up to $106,786.32; in 1886, this handsome figure was increased to the enormous sum of $124.-344.85, and in 1887, the year of greatest prosperity, the receipts footed up $126,913.91. In 1888 there was a slight falling off from the high water mark of the previous year, but this was due entirely to the political excitement that always pervades the country in "Presidential years." The managers of the Exposition this year expect to surpass anything in their former experience, and, judging from the preparations made and the immense variety of attractions offered, there appears to be every reason that their expectations should be fulfilled.

But, why is the Exposition at St. Louis hitherto an exception to the otherwise universal rule? Why is it continuously successful while others fail? The answer is obvious, and consists of two main facts. First, the cheapness of admission, one quarter of a dollar admitting to all the attractions, including four concerts, which enables every one to enjoy and to thoroughly study in half a dozen or a dozen visits what, otherwise, and upon less liberal terms, he would only visit once. The wise rule, also, that permits no extra charge for fakirs' side shows, and rigidly excludes all catchpenny devices, tends to popularize the institution. Visitors go there and come away without that feeling of having been seduced into extravagance beyond their means or wishes, that too often follow visits to similar shows elsewhere.

The second, and not the least important of the principal reasons for the success alluded to, is the enterprise and liberality which the Directors show in getting the best and most instructive, as well as amusing, entertainment for their visitors. Let us take, for example, a partial look at the attractions for this year:

Take the music first. Everyone concedes that among the very best military bands in this country, if not in the world, is that of the 22d Regiment of New York, organized and conducted by the greatest military band leader of the age, Patrick Sarsfield Gilmore. This famous musical organization consists of sixty-five men, exclusive of the leader, and every one of these men is an artist whose rank in the world of music would entitle him to lead in any other band but Gilmore's. Of course, being the best, it is the highest-priced. Musicians of the standing of those who follow Col. Gilmore's baton, can and do command the highest salaries paid in the profession. But the managers of the St. Louis Exposition, being determined to give their patrons the best, pay Gilmore's prices rather than take second best, and then are liberal enough to throw four of these expensive grand concerts daily in among the other attractions, charging nothing extra and satisfied if their enterprise gives satisfaction. As is well known, Gilmore's band never can, owing to other contracts in New York, arrive in St. Louis in time for the opening of the Exposition. This year it will arrive several days earlier than usual, namely, in time to play on the evening of Wednesday, September 11th. This leaves one week to be disposed of in other ways, and the Exposition managers have filled this week wisely by contracting with the famous cornet player, Alessander Liberati, to bring his military band and four first-class vocalists, to fill in the vacant week. Liberati's band consists of forty-one pieces, and though only recently organized, has won a most enviable reputation, and, indeed, the little cornetist is well known to be so thoroughly master of his profession that nothing but what is first-class could be expected from any organization he should conduct.

The Art Galleries show another example of this kind of liberality. Many thousand dollars are spent annually in making collections of the best available works of art in the country. This year, at a cost of over $12,500, the famous collection of paintings, by Verestchagin, the world-renowned Russian painter, soldier and traveler, have been secured. These paintings, many of which are of enormous size—one being 27 feet long by 22 feet high—are of the greatest beauty, artistically speaking, while the scenes they depict render them most intensely interesting. Verestchagin was a Russian soldier on the staff of General Skobeloff throughout the last Russo-Turkish war. He served in passes at Shipka and through all the horrors of the Plevna campaign. At least twenty of his great canvases are devoted to the portrayal of the awful scenes of carnage which he witnessed during this bloody war. Other paintings, by the hundred, are devoted to scenes illustrative of bible history, among them the famous "Holy Family," whose realism and fidelity to detail caused so much ferment and agitation among the superstitiously inclined in Vienna. This excitement grew so intense at one time that vitriol-throwers attempted to destroy the paintings, and even the artist's life was threatened. Others of his paintings, again show scenes in India—one where the British troops are about to blow some rebel natives from the mouths of big guns; scenes in Persia and Turkey; scenes in Russia and Constantinople, and, in a word, scenes that must interest everybody who has the slightest desire to understand the beauties and peculiarities of Russian and Oriental life. As with the music, this magnificent collection is also included in the universally potent quarter admission fee at the door. At Philadelphia and New York the public were charged half a dollar to see these paintings alone.

Another great attraction, and perhaps the most interesting, as well as most useful to the world, this year, will be the array of electrical displays. Electricians of eminence have been engaged, and at work for months past, in procuring and arranging these various exhibits, and all who are familiar with the subject declare that this will be the greatest, the most comprehensive and most varied exhibition of electrical inventions and appliances ever seen in America. It would be impossible, in the course of a brief article, to enumerate all the wonders that will be shown. Reference to only a few must suffice: Electrical cooking; think of it, ye housewives! An oven that will bake bread, roast meat or cook coffee, with no visible fire; no dust; no smoke. That can be made ready for use by simply pressing a push-button, and put out of service as easily. This will be shown at the Exposition, and bread baked in the oven given away to the hungry multitudes.

Electrical music; pianos and organs and one drum corps will be played by electricity; the keys and drum sticks moving as if with spirit hands.

Edison's phonograph; this modern wonder will be shown in various parts of the Exposition building, and Gilmore's music, after being played on the stage by his band, will be repeated to new audiences in other places by this magical instrument.

Electrical locomotion; various motors for railroad and street cars will be exhibited in operation, and—a woman's invention, by the way—an electrical road carriage, which will render us all independent of the use of horses on our country journeys This ingenious machine not only runs smoothly along the highway, but is constructed so that rivers can be crossed without inconvenience, and with but a minutes delay in adjusting the gearing.

And so pages might be filled with a list of these wonders; welding metals by electricity, sending autographic messages by telegraph, warming street cars or rooms by electricity, filling teeth and probing wounds by the same subtle aid, in short doing all and almost everything that can be done by hand or steam power, and much more economically and cleanly. All these wonders will be shown, in addition to a great collection of machines, farm and shop, mercantile and other brilliant exhibits, at the St. Louis Exposition of 1889.

CITY NOTES.

Wayman McCreery paid a visit to Chicago.

Geo. Jarvis is working on a new comic opera.

Geo. Heerich will soon be home from Europe.

Alfred G. Robyn is spending the summer East.

Mrs. H. H. Highleymann visited Manitou Springs, Col., and found the climate delightful.

Geo. Vieh, Jr., was a pupil of Victor Ehling, and upon his advice will continue his studies in Europe.

Henry Allman, the well-known vocal teacher, has returned from his vacation—having rusticated in Wisconsin.

L. Retter is the happy possessor of a magnificent Kroeger & Son's Parlor Grand Pianos, which he bought lately.

Max Ballman has scarcely time to breathe, and can not dream of a vacation. He is one of the busiest men in town.

E. R. Kroeger's Piano Quartette, played at the Composers' Concert of the M. T. N. A., aroused the greatest enthusiasm.

Fred. Specht, the silver-voiced tenor, called upon us, a fortnight ago, looking none the worse from his extensive travels.

Mrs. R. E. Allen, of Litchfield, Ills., has used almost a hundred copies of the popular "Alpine Storm," by Charles Kunkel, in her classes.

Miss Maggie Hennagan has returned from her vacation and resumed classes; she is at present in charge of the organ at the Redemptorist Church.

F. Victor Hoffman, the violinist, at present teaching at the Beethoven Conservatory, goes to Scranton in September to teach in Carl Schimpff's Conservatory.

Dominic Cavallo, pupil of L. Brun played Grand Concerto for clarinet by Frank Stingone. Mr Cavallo is coming to the front and gives promise of good artistic ability.

Mr. Jenkins has resumed the organ of the Holy Communion Church, having recovered from a short sickness. The morning and evening services will be continued.

Mr. Charles Kunkel and wife, accompanied by Mrs. Jacob Kunkel, sand-bars notwithstanding, took a sail up the Mississippi and enjoyed the breezes of Illinois and Iowa.

At the reception tendered Mrs. H. S. Praetorius, by the Arion Society of New York, the president said that in the 16 years of his presidency he never saw any one receive such an ovation.

As may be seen from the contents for next month, the October REVIEW will contain "Adele Waltz," by J. A. Kieselhorst, the talented author of "Anna, to Thee," etc., etc. The waltz is very charming and poetic, and is bound to be popular.

C. I. Wynne, the popular Olive Street music dealer, with wife and baby boy, took a sail down the river to Paducah. Mr. Wynne does a very handsome business at his stand, 916 Olive Street, and has the latest of everything in his line.

T. Bahnsen, manufacturer of the fine Bahnsen pianos, recently shipped one of his most elegant uprights to Alabama. The Bahnsen pianos are fast gaining recognition as leading instruments, due to the careful and first-class work of the maker.

The Third Congregational Church, M. A. Rosen, organist, has turned its tenor, C. J. Collins, into the bands of matrimony. He will still sing. Miss Mamie Olmstead will be alto, Mrs Hattie Webb Kammerer, soprano, and Mr. Robert Miller, basso.

A Grand Wagner Concert will be given in the early part of December, at the Grand Opera House, by the united societies of the Orpheus Saengerbund, St. Louis Damen Chor, St. Louis Musik Verein, and others, under the direction of Fred. W. Norsch. A large chorus and orchestra will assist, with first class soloists. Lohengrin will be the opera drawn upon.

August F Reipschlaeger, a talented young man who has studied here with L. Meyer, E. R Kroeger, and Charles Kunkel, leaves on the 2nd inst. for Europe, where he will spend about three years in furthering his studies in cello, piano and conductorship.

Geo. H. Wiseman, the baritone, is a lucky man, and if he could handle futures on land as well as he does on water, he would bid fair to be a nabob. We saw him scoop in cash at the rate of a dollar a minute in a certain scheme. He lost occasionally, but George knows when he is on the wrong side of the fence.

Miss Lottie Gerak, daughter of Philip Gerak, of 3031 S. Seventh St., has returned home after an absence of four years spent at the Vienna Conservatory of Music. Miss Gerak comes with high honors, having won several prizes during her course of study.

The Epstein Brothers have arrived home, hale and hearty, and are profuse in their praise of the fraternal relations that existed between the members of the M. T. N. A The Brothers were received with marks of the highest esteem and with many a good old hand-shake by some of their brother artists who had continually heard of them, but had had no opportunity of a personal chat. Their playing was a revelation to all.

Mr. A. W. Hoffman, of the Beethoven Conservatory, was a guest of Karl Schimpff, of Scranton, Pa., during his recent stay there, and gave a very fine concert before leaving. As Mr. Schimpff has one of the largest Conservatories of Music in the country, Mr. Hoffman had a large and enthusiastic audience. His "Pearl Gavotte," as played by Gilmore's Band, "Alone" improvisation, "Witches' Story" and "Danse Rustique" were received with the greatest appreciation.

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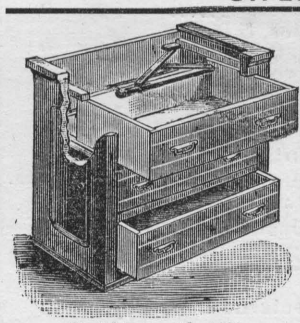

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NON È VER.

IST ES WAHR! ***NEVER MORE.***

Tito Mattei.

Andante. ♩ = 100.

du so in - nig -
ce - sti - ti sov
light to earth and

Ne-ver more!
Non è ver!
Ist es wahr!

While I dream be - side the
Quan-do as si - so a te ve -
Als ich auf den Knie'n zu -

lich: "Ew - ig, ew - ig lieb' ich dich"..... Doch du logst, dein Herz war
vien! Per la vi - ta io ta - me - ro, ... Ma men - ti - sti in-de- - gna ap
sky Will the life re - turn thats flown! ..... But my lone heart can hear ..... re-

stream Soft the wind sighs by the shore ..... Tell - ing 'mid spring ra - diant
cin Ti par - lai ben mio d'a - mor, ... Ti ri cor di an - gel ..... di -
vor Wonndurchrauscht Dir Lie - be - schwor, ... Sprachst Du nicht das süs - - se

kühl; ..... Al - - les war nur grau - sam Spiel!
pien, ... Non fù il cor che tel det - - to
ply: ..... No! the soft winds sigh a - - lone

beam ..... Thou my hearts joy wilt come no more
vin, ... Pal - - pi - ta - - no i nos - tri cor!
Wort: ..... "Ja ich lieb' Dich im - mer fort!"

Copyright Kunkel Bros. 1889.

Ja, du logst, Dein Herz blieb kühl;
Tu di - ce - sti, ti sov - vien,
Say with light to earth and sky

While I dream be-side the stream
Quan - do as - si - so a te vi - cin,
Sprachst Du nicht das süs - se Wort:

Und du triebst ein grau - sam Spiel *Nein,*
Per la vi - ta io ta - me rò Ah!
Will the life re-turn thats flown! Ah!

Soft the wind sighs from the shore Ah!
Ti par - lai ben mio da - mor Ah!
"Ja ich lieb Dich im - mer-fort!" *Nein!*

das thats du nie! *Nein, nein!* *Das thats du nie!* *Nie, nie!*
No, non è ver! Ah! no, No, non è ver! no, no,
no ne - ver more! Ah! no, no ne - ver more no, no,

no ne - ver more! Ah! no, no ne - ver more no, no,
No, non è ver! Ah! no, No, non è ver! no, no,
das sprachst du nie! *Nein, nein!* *Das sprachst du nie!* *Nie, nie!*

Doch, du logst, Dein Herz war kühl;
Ma men - ti - sti in - de - gna ap - pien
But my lone heart can hear re - ply

Tell - ing 'mid springs ra - diant beam
Ti ri - cor - di an - gel di - vin
Doch Du sprachst das siis - se Wort:

Al - les war nur grau - sam Spiel, ... *grausam*
Non - - fù il cor che t'el - - - - - det
Now ..... the ..... soft winds sigh ..... a -

1.

stent. *dim.* *p*

Thou my hearts ..... joy wilt come ..... no more.
Pal - pi - - - ta no i nos - - - - - tri cor!
"Ja ich lieb' Dich im - mer - fort, ... *immer - fort!"*

Tempo I.

rit. *dim.* *accel.* *rall.* *p*

Andante.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2.

rall. *p* *a tempo.* *rall.* *p*

No ne - ver more! Ah! ..... say with 2. lone! No ne - ver
No, non è ver! Ah! ..... Tu - di - 2. tò No, non è
Dassprachst du nie! *Ach!* ..... *Einst sprachst 2. Spiel* *Es ist nicht*

p *rall.* *p* *pp*

f

more! No ne - ver more .....
ver No, non ..... è ver .....
wahr! *Es ist ..... nicht wahr!* .....

ff *f*

Ped. *Ped.* *Ped.*

'TIS THE LAST ROSE OF SUMMER.

(DIE LETZTE ROSE.)

Andante ♩=69

3. So bald werd' ich.....
2. Warum blühst du so.....
1. Letzte Ro - se wie.....

1. 'Tis the last rose of.....
2. I'll not leave thee thou.....
3. So soon may I.....

3. fol-gen Wenn..... Freund- - - -schaft nicht mehr, Und bei
2. trau-rig Im..... Gar- - - -ten al-lein! Sollst im
1. magst du So..... ein- - - -sam hier blühn! Dei-ne

1. sum-mer Left..... bloom- - - -ing..... a-lone, All her
2. lone one To..... pine..... on..... the stem, Since the
3. fol-low When..... friend- - - -ships de-cay And from

3. Lie- -bes- -be- -wei-sen Die..... Her- - - -zen bleibn
2. Tod mit den..... Schwestern, Mit den Schwe-stern ver-ei-nigt
1. freund-li- -chen..... Schwestern Sind..... längst, schon..... längst da-

1. love- -ly com- -pan-ions are..... fad- - -ed and
2. love- -ly are..... sleep-ing Go..... sleep..... thou with
3. love's shin- -ing..... cir-cle The..... gems..... drop a-

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3. leer, Wenn die Recht - lich - keit ..... schlummert Und.....
2. sein. Drum ..... pflück' ich,..... o ..... Ro - se, Vom.....
1. hin, Kei - - ne Blü - - the..... haucht..... Balsam Mit .....

1. gone, No ..... flow'r of..... her ..... kindred, No.....
2. them; Thus ..... kind - - ly..... I ..... scat - ter Thy.....
3. way; When ..... true hearts lie ..... withered And.....

3. Wahr - heit ..... ei - tel Schein ..... O wer woll - - te ..... denn .....
2. Stamm, rom ..... Stamm dich ab ..... Sollst ..... ruh'n mir ..... am .....
1. la - - ben - - dem ..... Duft ..... Kei - ne Blätt - chen ..... mehr .....

1. rose bud ..... is ..... nigh,..... To re - flect back ..... her.....
2. leaves o'er ..... the ..... bed,..... Where thy mates of ..... the.....
3. fond ones ..... are ..... flown,..... Oh! ..... who would ..... in - -

3. le - ben Auf ..... Er - - - den al - lein!
2. Herzen Und mit mir, ja mit mir im Grab.
1. flattern In ..... stür - - - - mi - scher Luft.

1. blush - es Or ..... give ..... sigh for sigh!
2. gar - den Lie ..... scent - - - less and dead.
3. hab - it This ..... bleak ..... world a - lone!

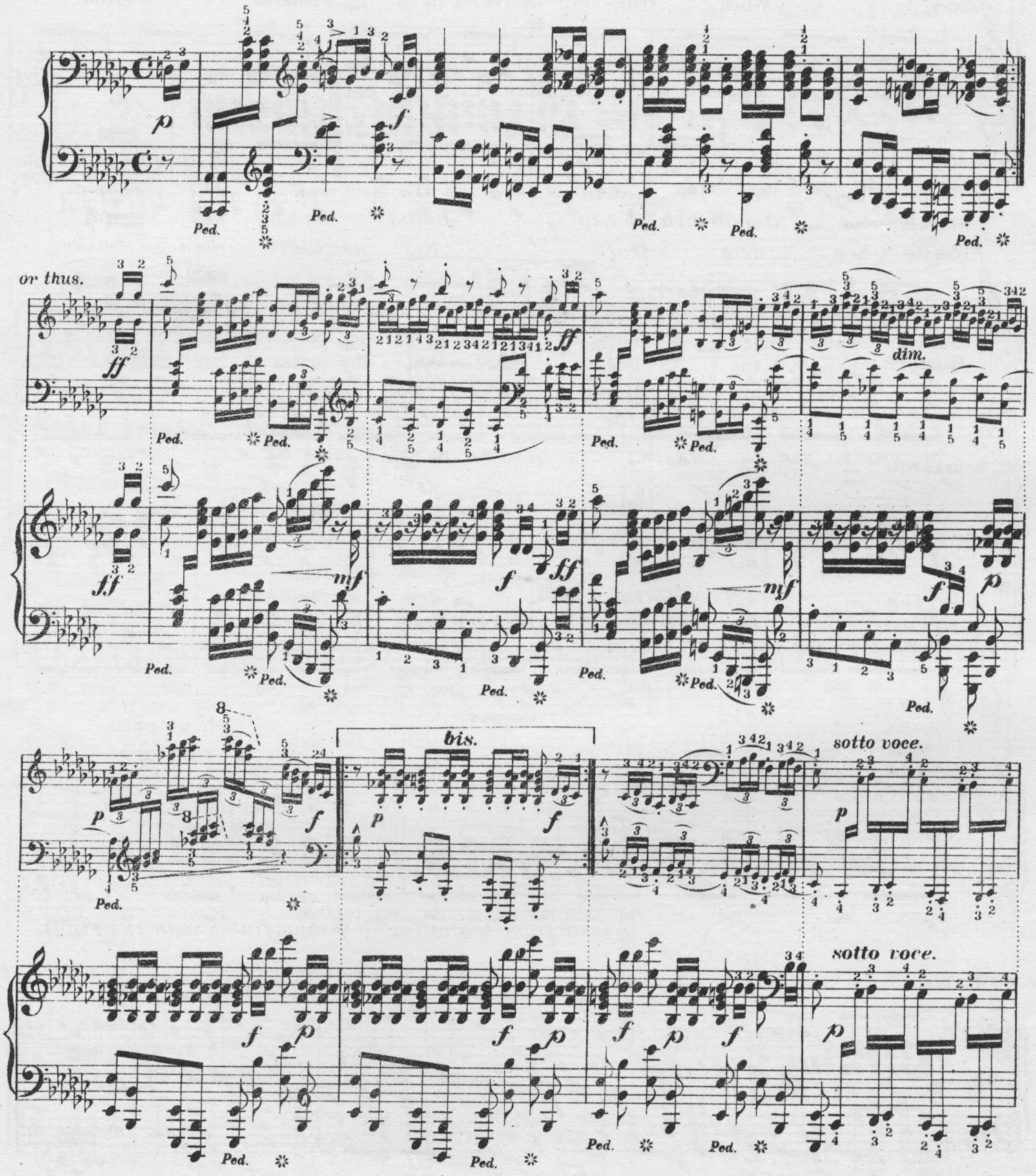
With expression.

Ped.

GAVOTTE.

G. Sgambati. Op. 14.

Molto moderato. ♩ = 100.



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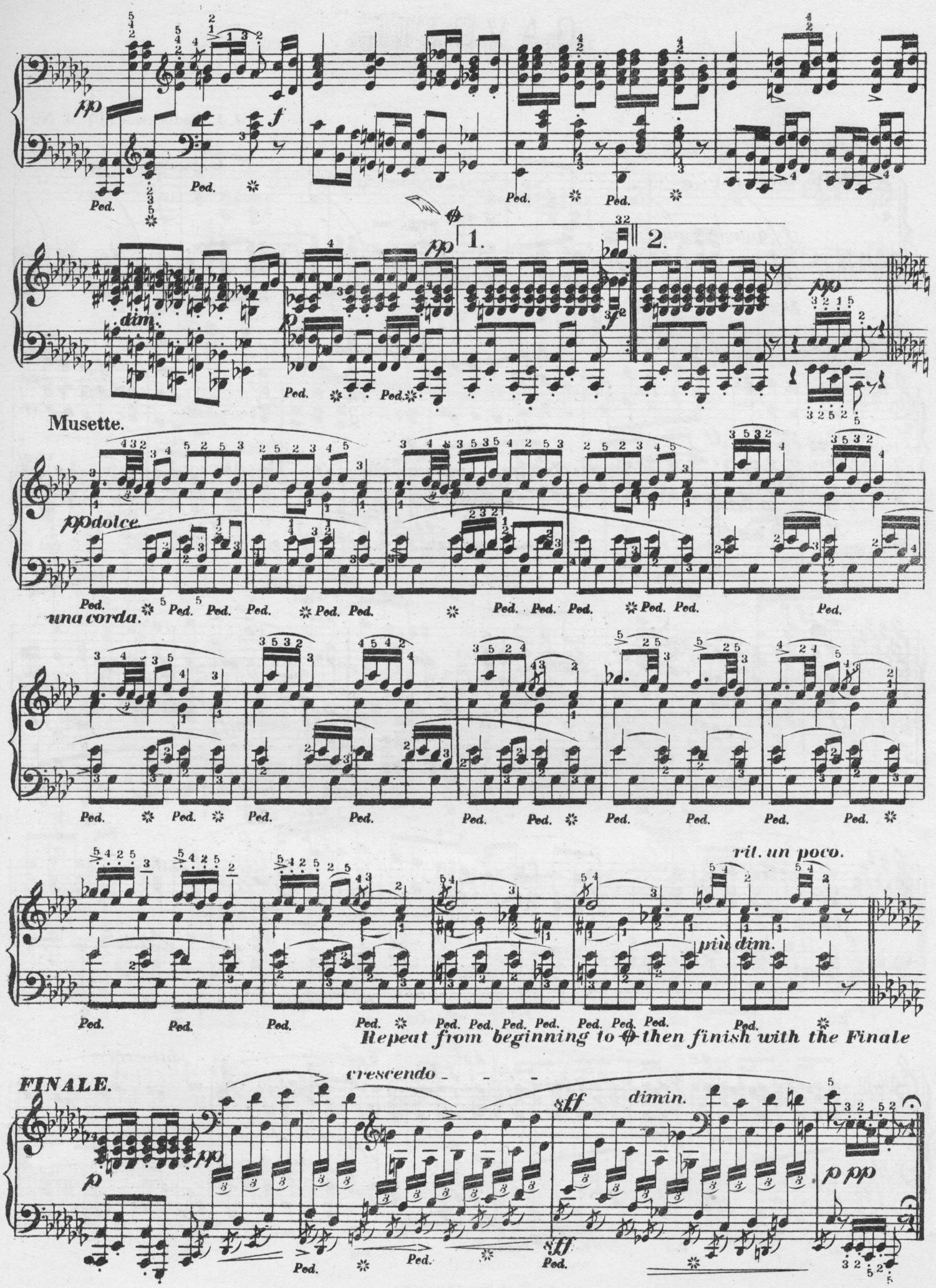
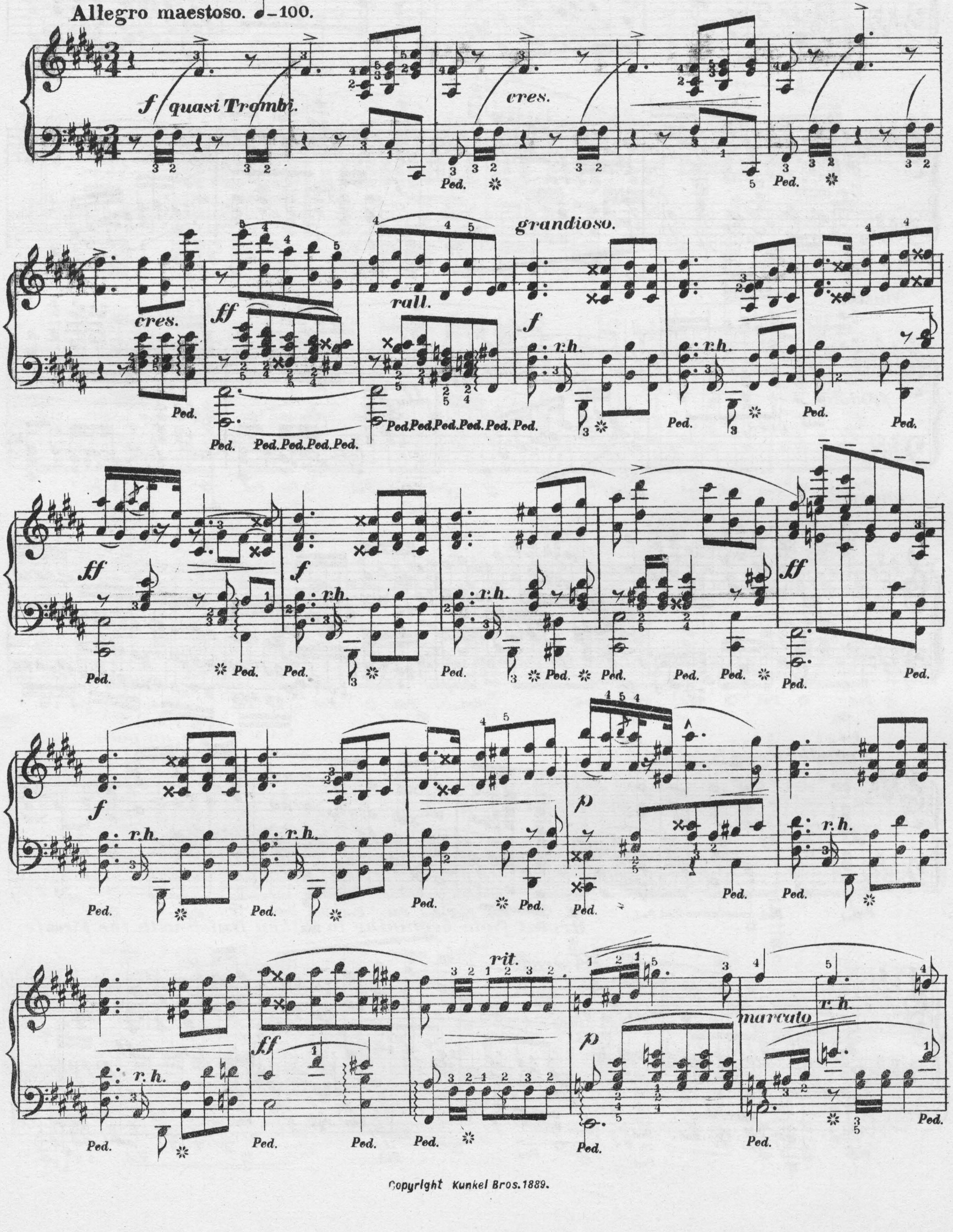

pp
f
Ped.
dim.
p
1.
2.
Musette.
pp dolce
una corda.
rit. un poco.
più dim.
Repeat from beginning to 𝄋 then finish with the Finale
FINALE.
crescendo
sff
dimin.
p pp

POLONAISE.

J. J. Paderewski Op. 9. No 6.

Allegro maestoso. ♩=100.



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r. h. Ped. Ped. f Ped. Ped. Ped.

r. h. Ped. cres. sf f Ped. Ped.

sf cres. Ped. Ped. ff Ped. Ped.

Ped. Ped.

grandioso. ff r. h. Ped. r. h. Ped. ff Ped. Ped. Ped.

r. h. Ped. l. h. Ped. Ped. Ped. Ped. rit. Ped. Ped. l. h. ff Ped. Ped.

quasi Trombi.

ff

Più lento.

con sentimento.

ritard.

pesante.

ff

or thus.

cres. marcato.

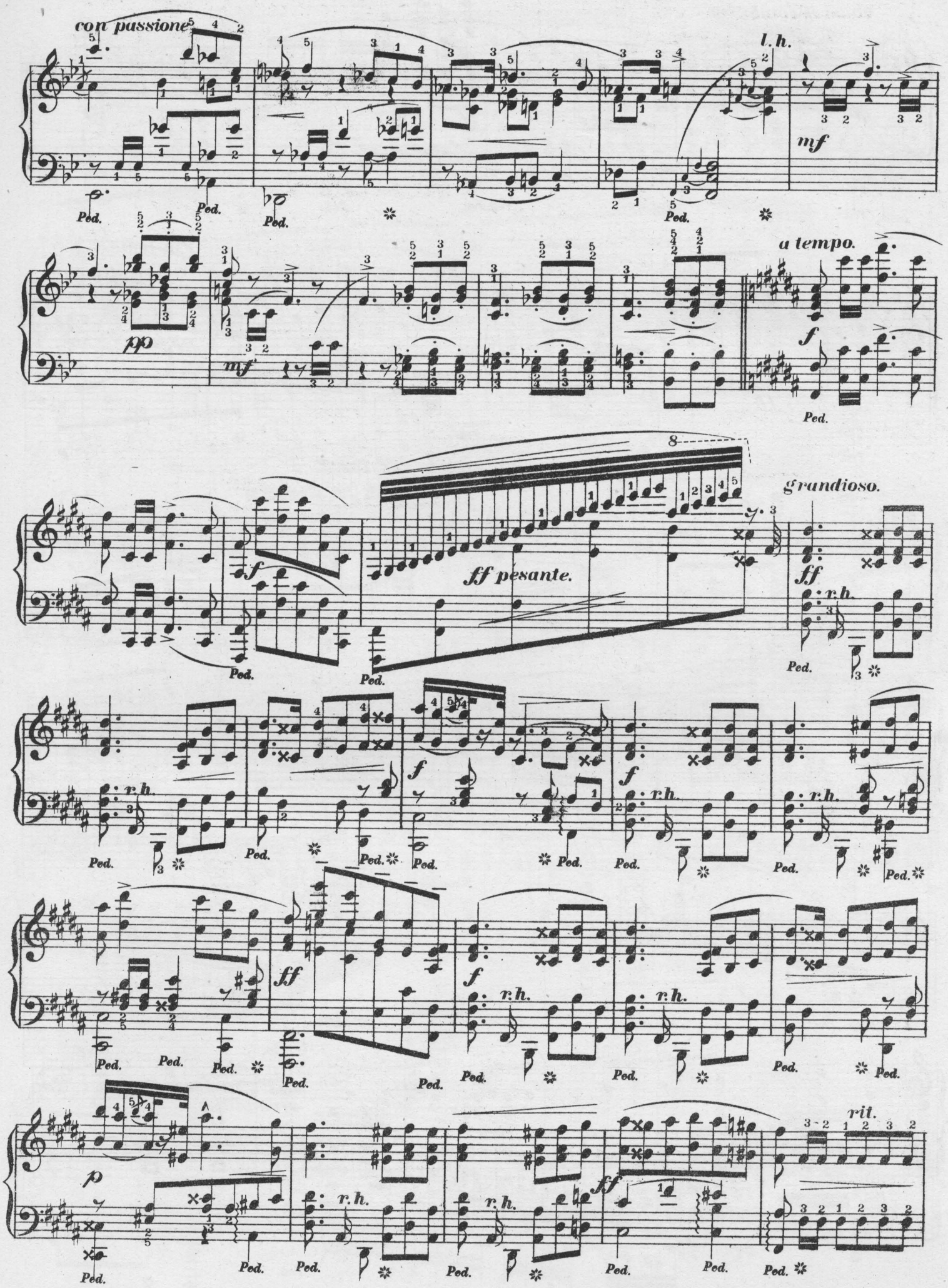
rit.

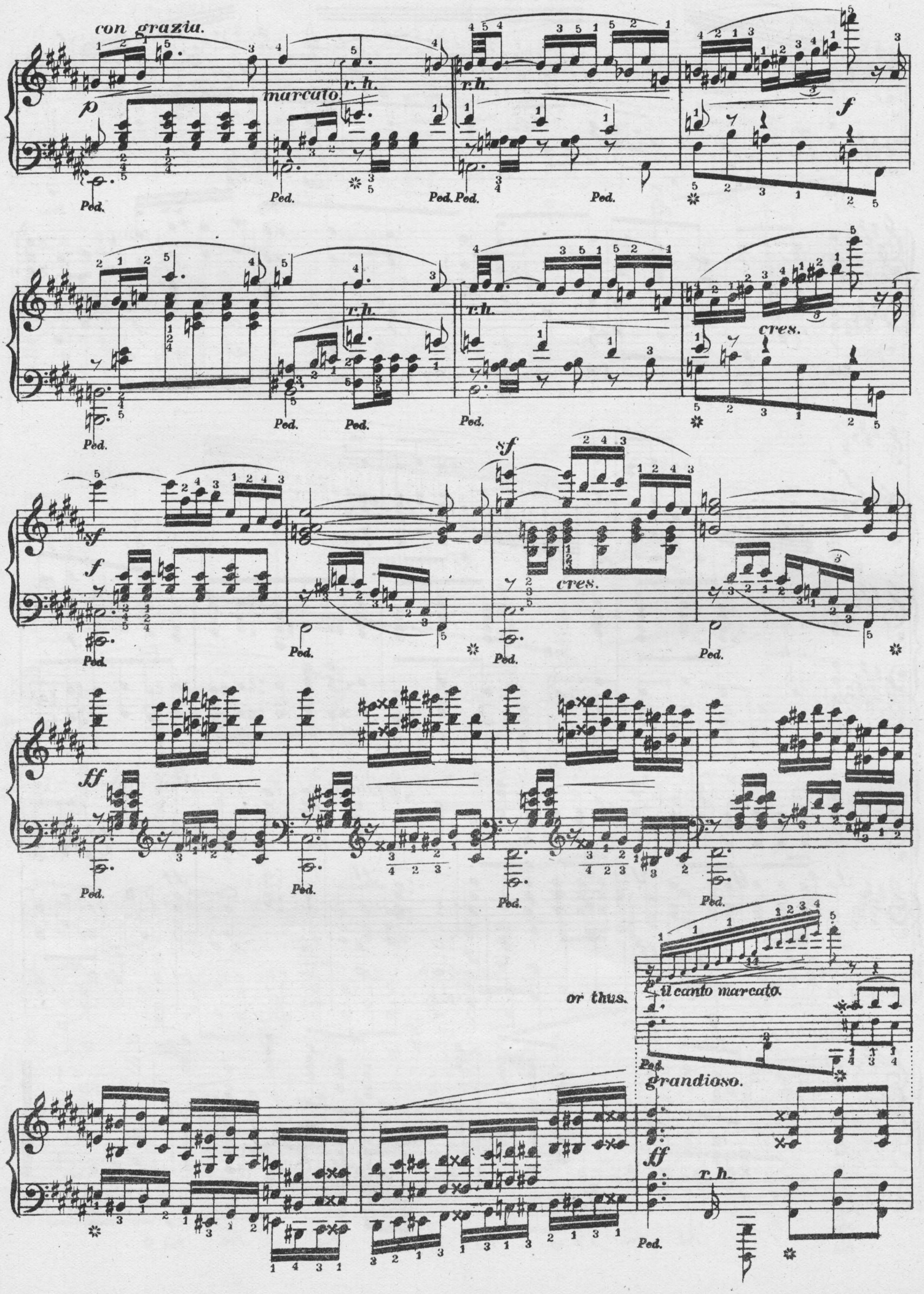
p

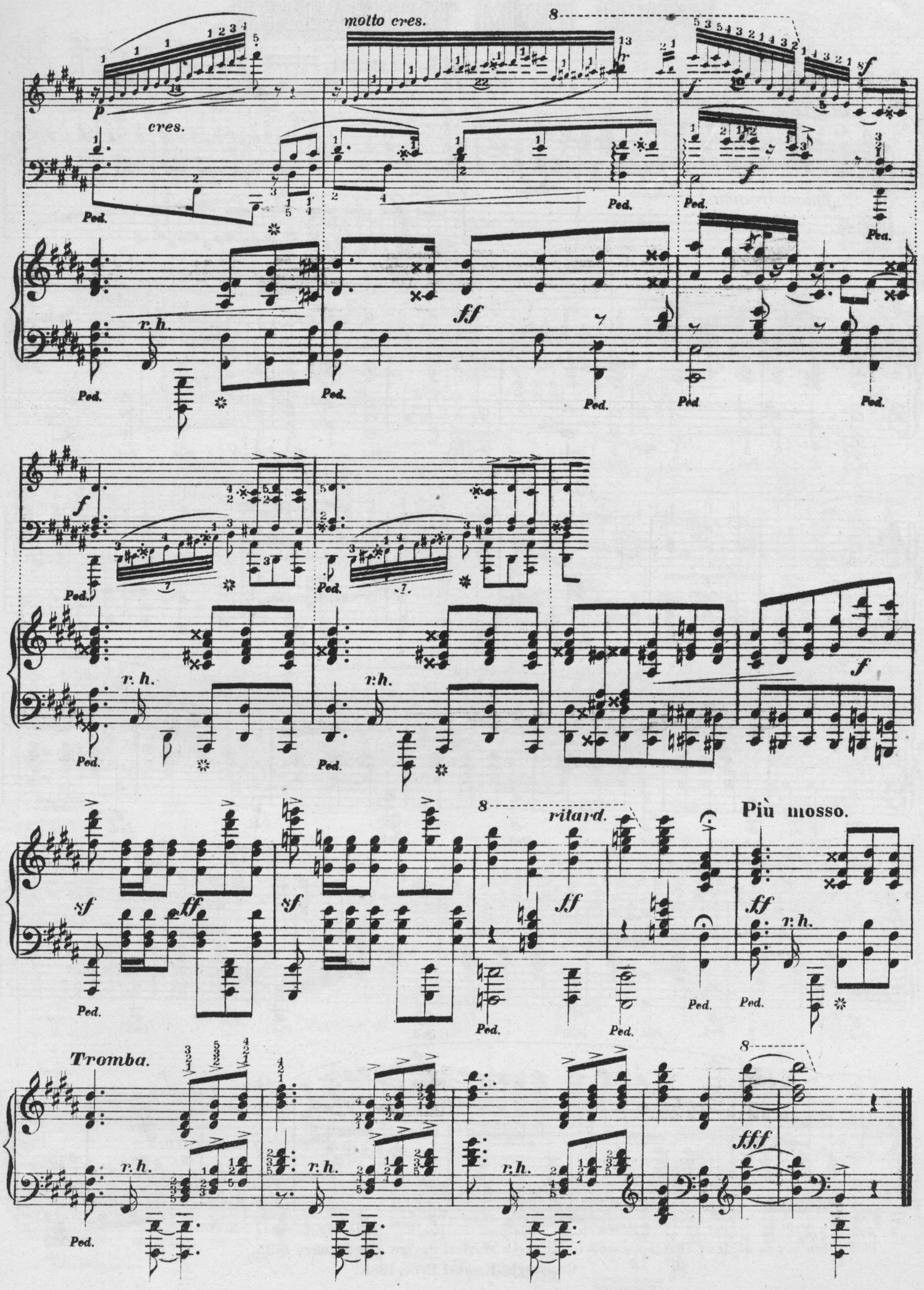
f

p

Ped.


con passione
l. h.
mf
pp
mf
a tempo.
f
ff pesante.
grandioso.
ff
r. h.
f
ff
p
rit.
Ped.


con grazia.
p
marcato.
r.h.
f
Ped.
cres.
sf
ff
or thus.
il canto marcato.
grandioso.


molto cres.
cres.
Ped.
r. h.
ritard.
Più mosso.
Tromba.

MARCH FROM TANNHÄUSER.

(*Wagner*)

Jean Paul.

Allegro 𝅗𝅥 = 12. or

fquasi tromba.

f

p

Cantabile.

ff marcato.

Ped. ✲

This piece is one of four that appeared in Kunkel's Musical Review for January 1885.

Copyright-Kunkel Bros. 1885.

ff

Ped. ✲

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. *cres.* *f* Ped. ✲

sf *ff* Ped. Ped. *sf* Ped.

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. *ff* Ped.

ff

Ped. Ped.

8

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

ff

Ped.

ff

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

ff

Ped.

ff

Ped.

ff

Ped.

sf

ff

Ped.

8

ff

Ped.

sf

Ped.

8

sf

sf

Ped.

ff

sf

ff

Ped.

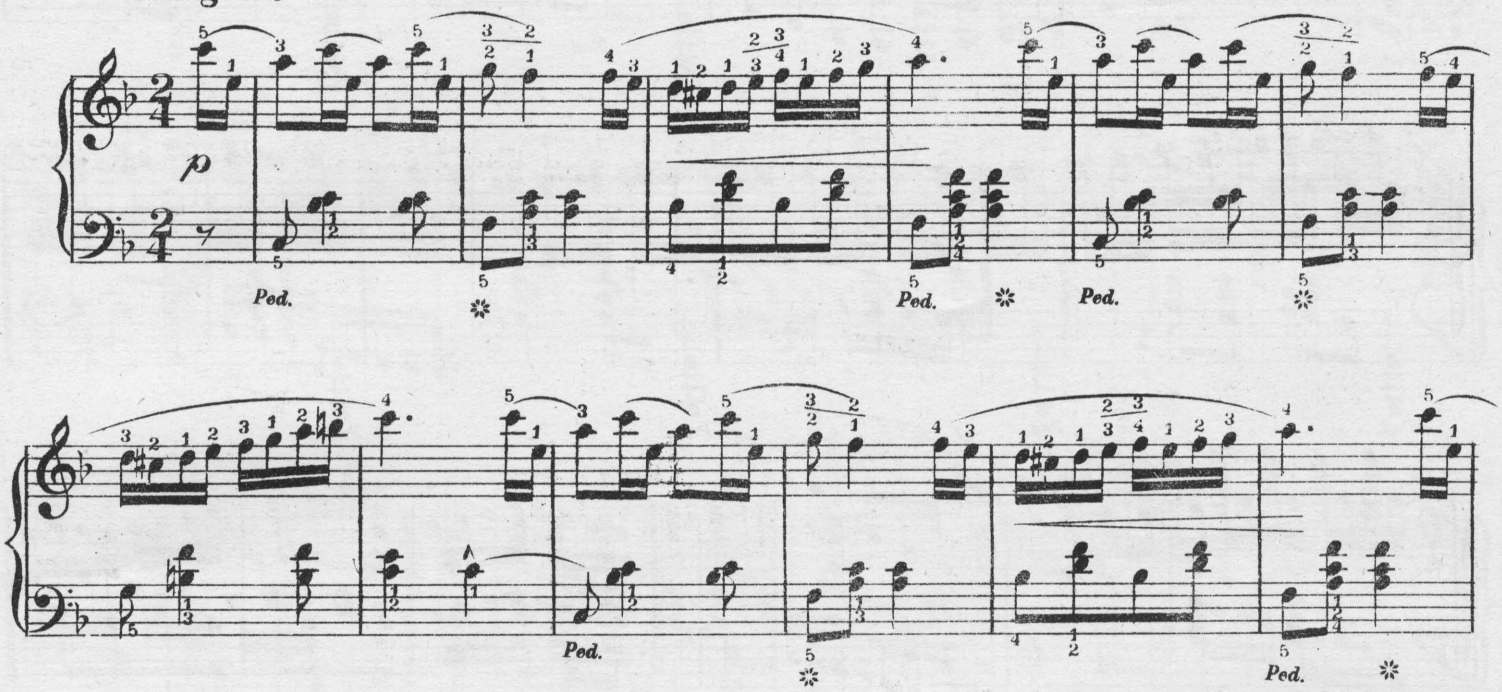
SPRING APPROACHES.

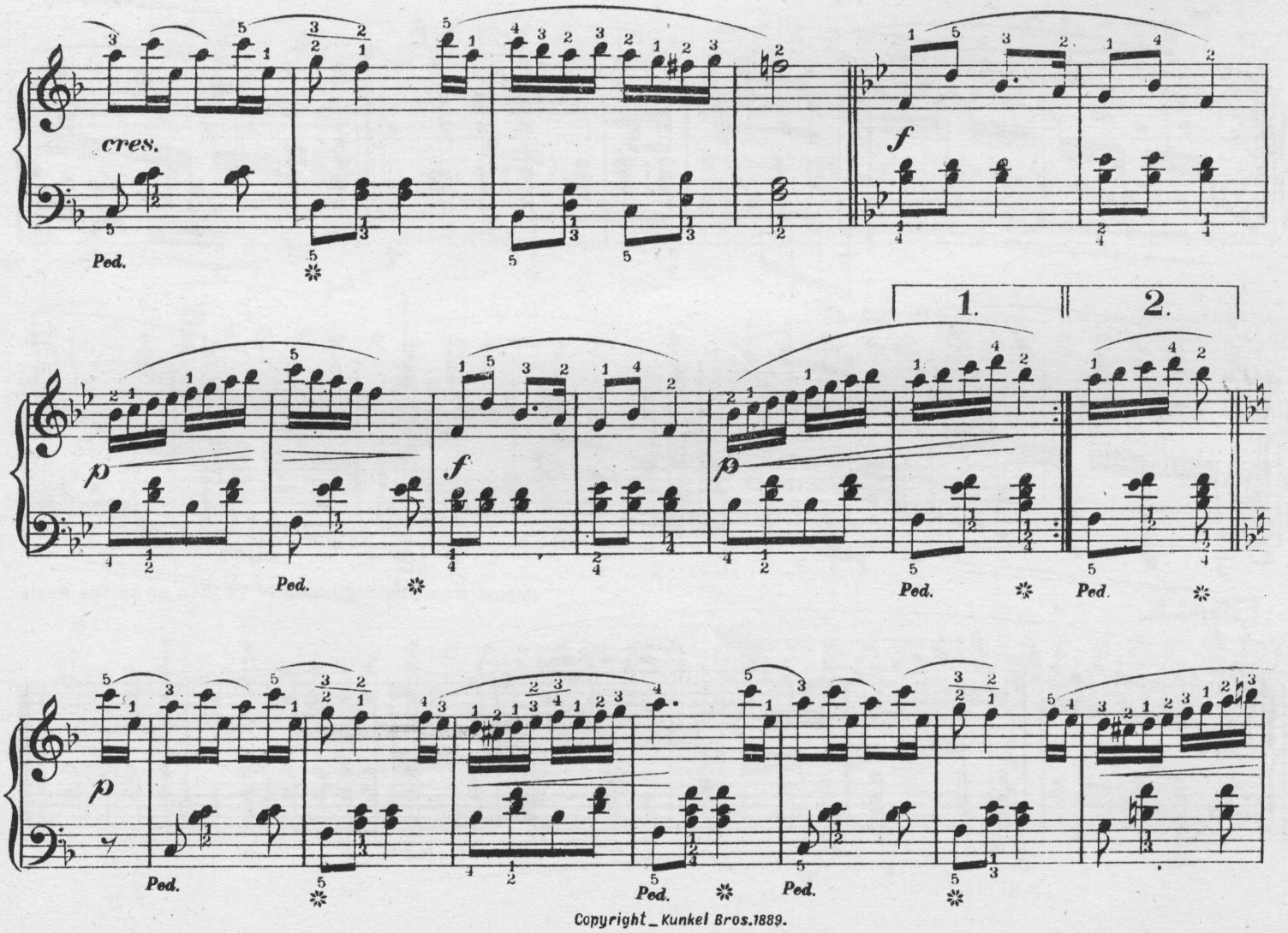
RONDO.

(DER FRÜHLING NAHT.)

Carl Sidus Op. 213.

Allegro. ♩ = 120.





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Ped.

cres.

Ped.

Ped.

f

mf

1.

2.

Ped.

Repeat from the beginning to 𝄋 then go to the finale

FINALE.

mf

f

Ped.

VALSE LENTE.

Poco moto. ♩ = 132.

Eduard Schutt. Op. 17. No 2.

espressivo.

mp

accel.

cres.

poco rit.

a tempo.

mp

accel.

cres.

poco rit.

poco a poco in tempo.

poco rit.

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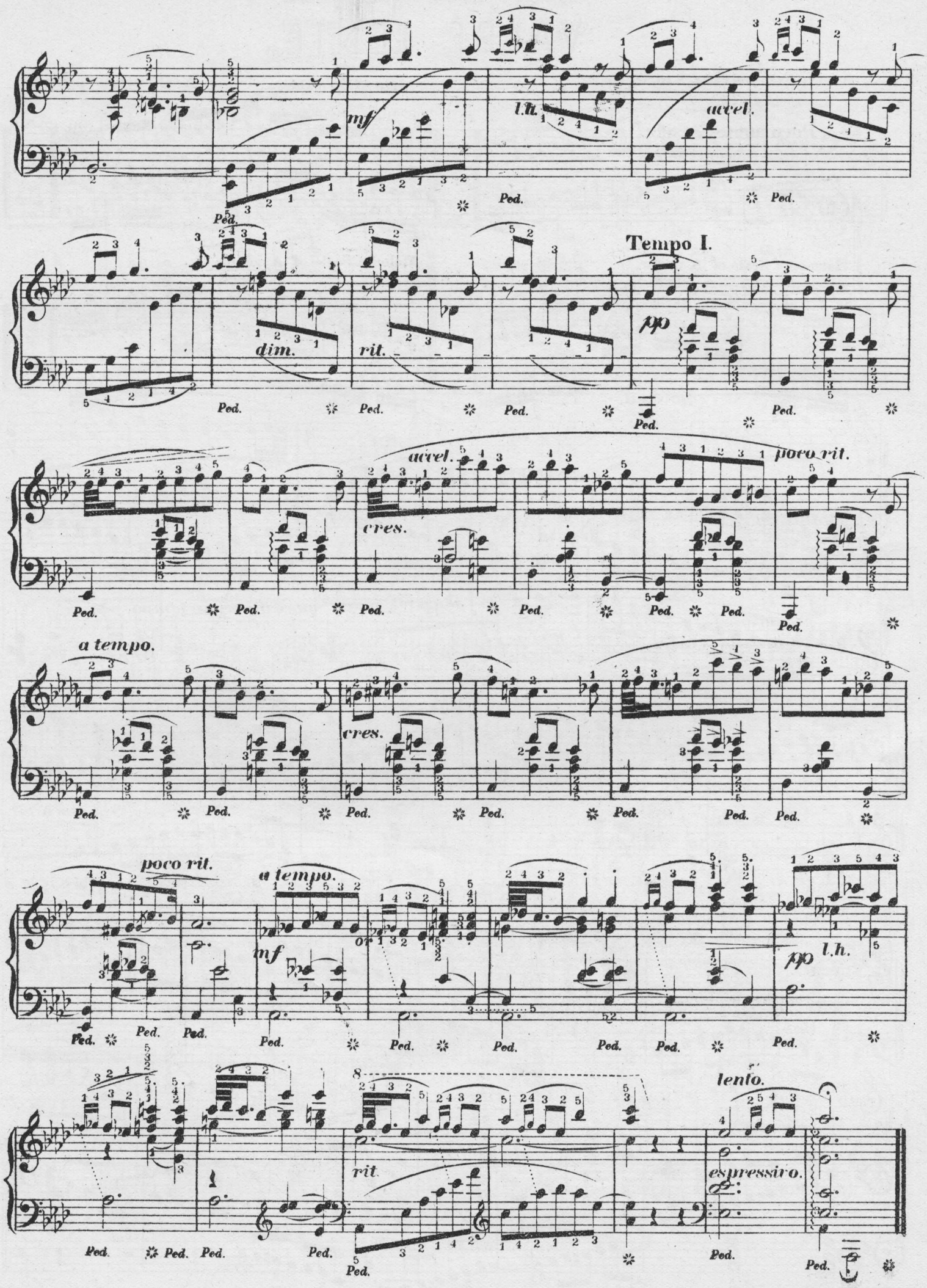

mf
l.h.
accel.
dim.
rit.
Tempo I.
pp
accel.
cres.
poco rit.
a tempo.
cres.
poco rit.
a tempo.
mf
pp
l.h.
rit.
lento.
espressivo.
Ped.

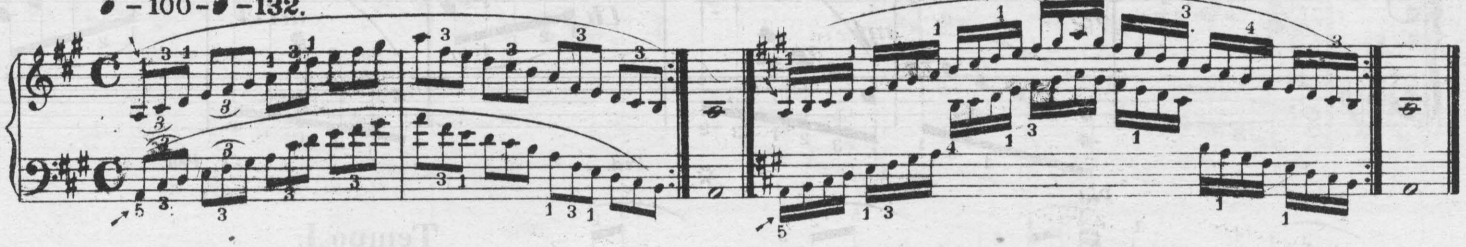
33 ETUDES.

Repeat each exercise 8 to 16 times.

♩ – 100 – ♩ – 132.

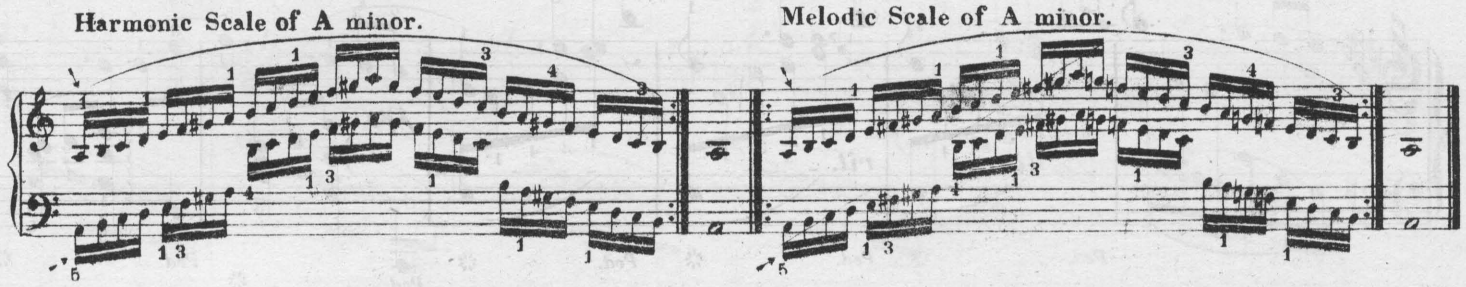
Scale of A major.

A. Loeschhorn Op. 66.



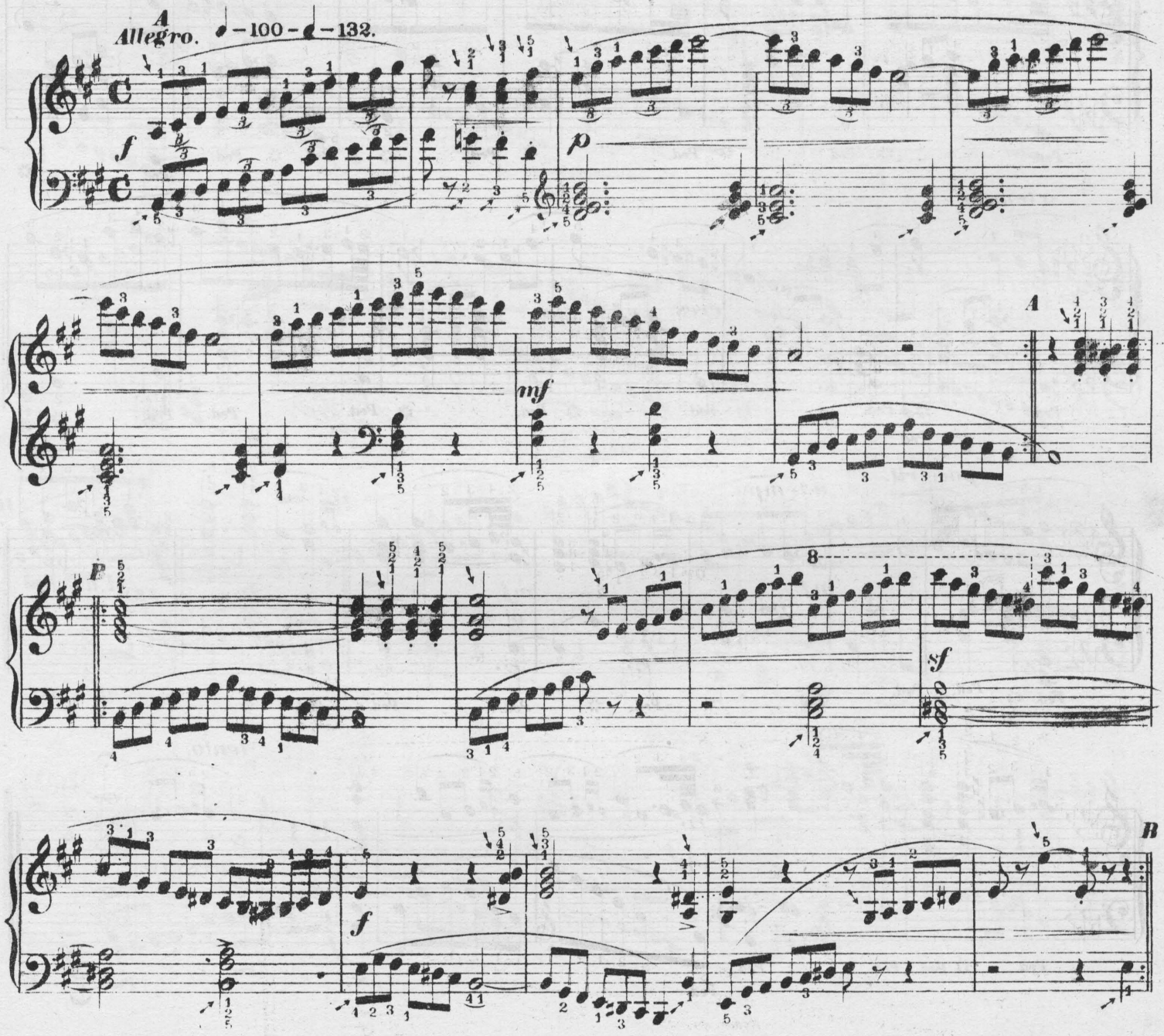
Harmonic Scale of A minor.

Melodic Scale of A minor.



ETUDE VII.

A Allegro. ♩ – 100 – ♩ – 132.



C

p

cres.

mf *p* *mf* *p*

cres. *cen.* *do.*

C

f

f *p*

D D

mf

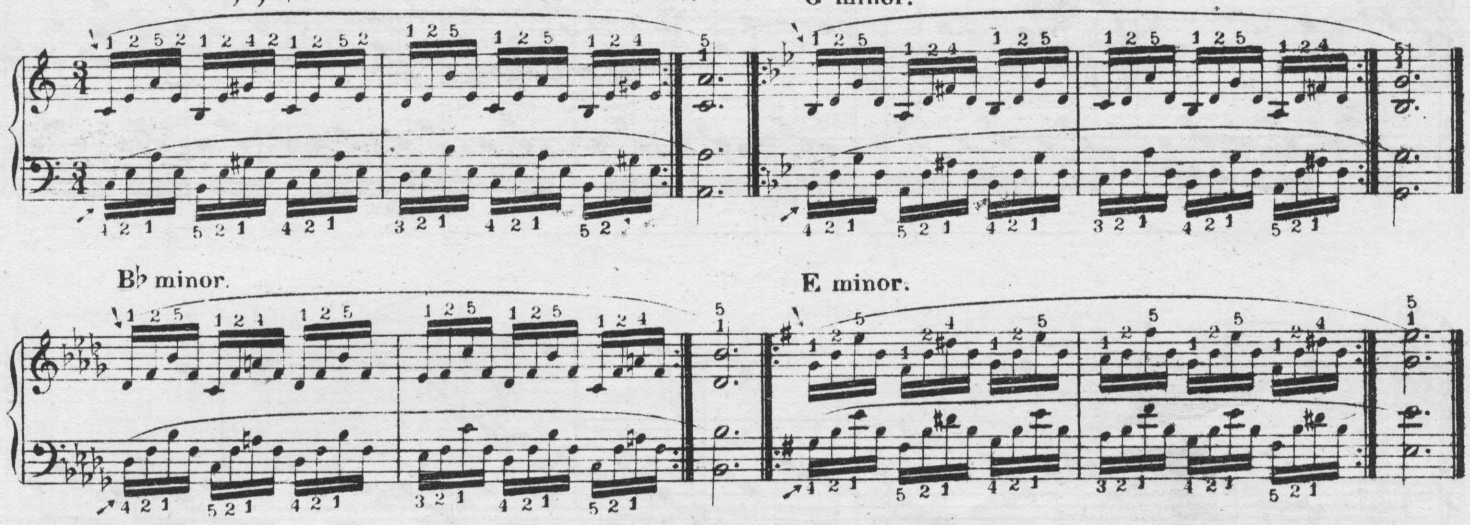
f

sf *sf*

f

Repeat each exercise 8 times.

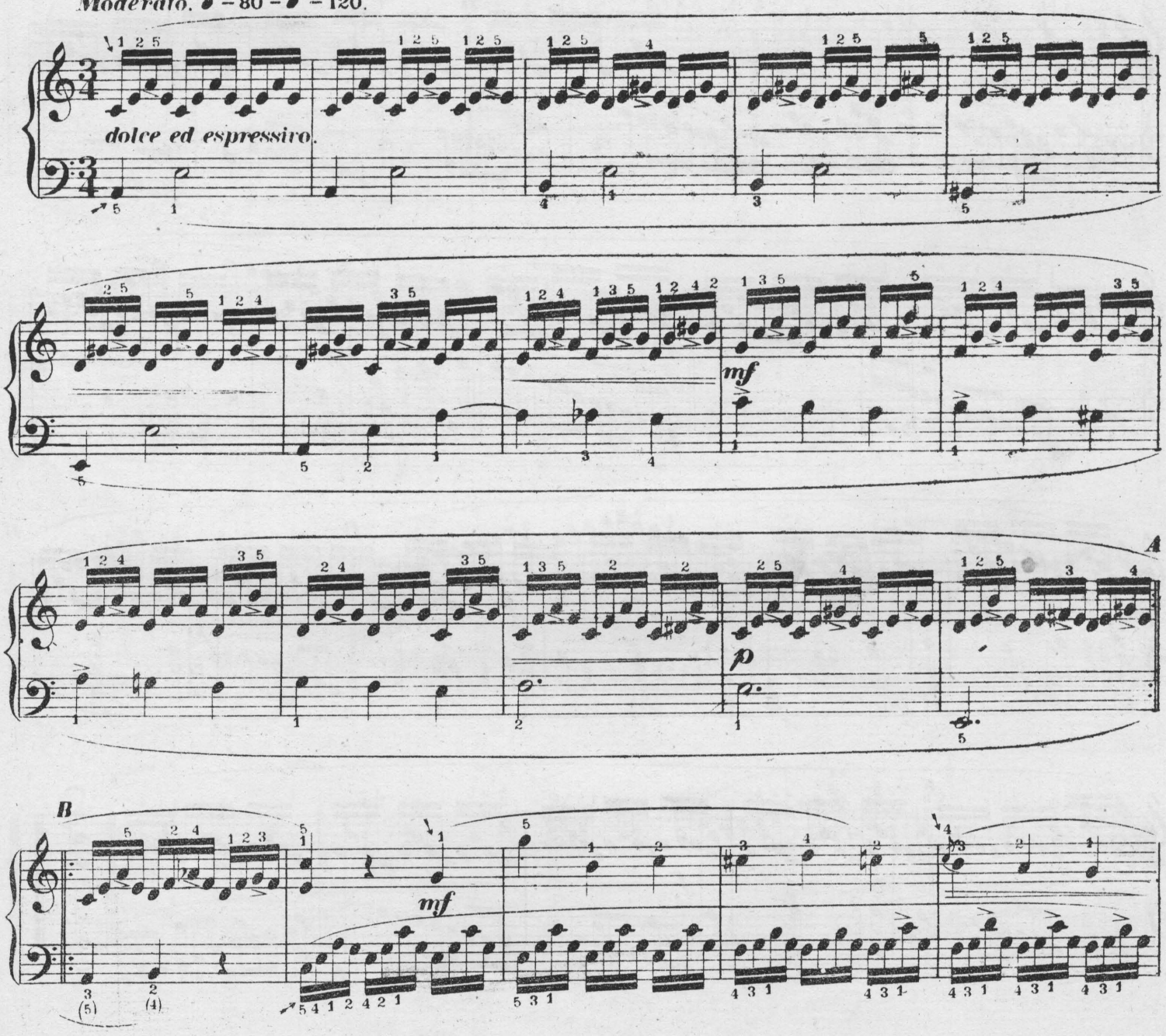
Exercise in A, G, B♭ and E minor. ♩ – 80 – ♩ – 132.



ETUDE VIII.

A

Moderato. ♩ – 80 – ♩ – 120.



mf

p

B

mf

p

C

C

pp

Exercise in the Keys of G and G♭ — Repeat each exercise 8 to 16 times. — Exercise in B♭ and B.

♩=100 ♩=160.

Exercise in the Keys of A♭ and A.

ETUDE IX.

Vivo. ♩=132 𝅗𝅥.=69.

f *mf* *mf* *p*

poco a poco cres- -cen- -do.

B

f

mf

f

mf

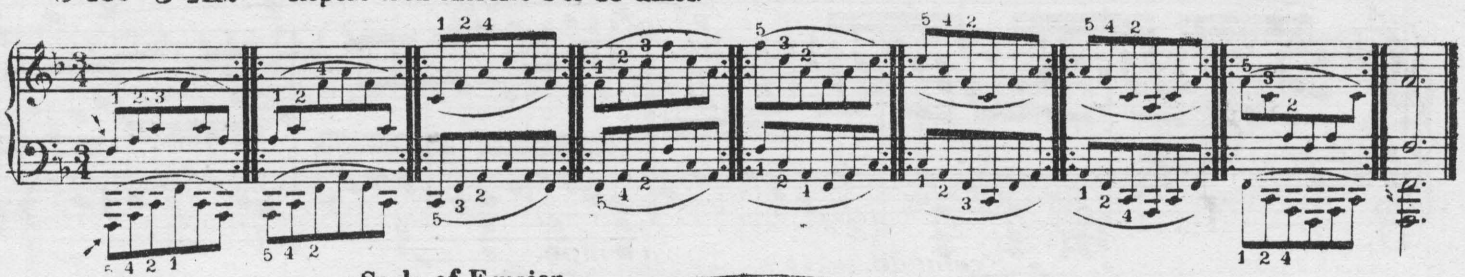
f

sf

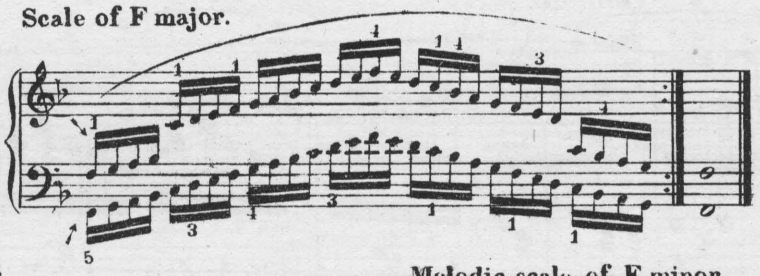
sf

sf

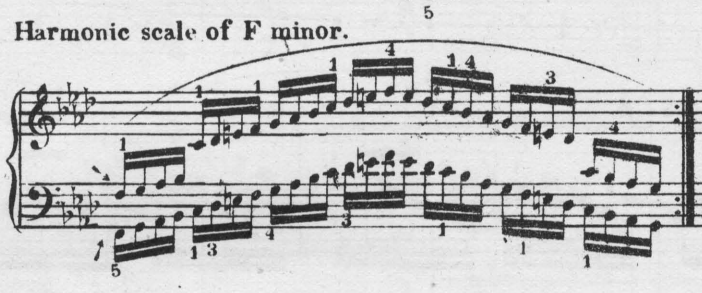
♩.=80 ♩.=112 **Repeat each exercise 8 to 16 times.**



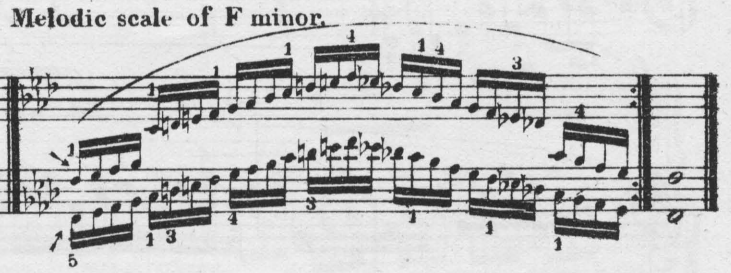
Scale of F major.



Harmonic scale of F minor.

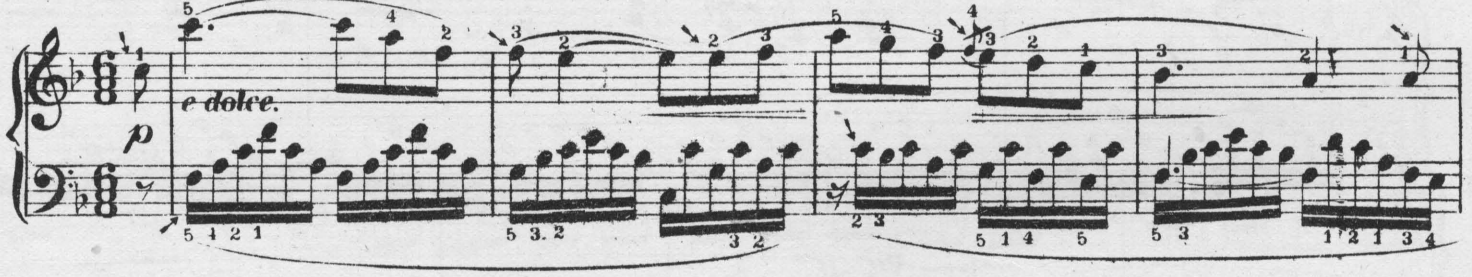


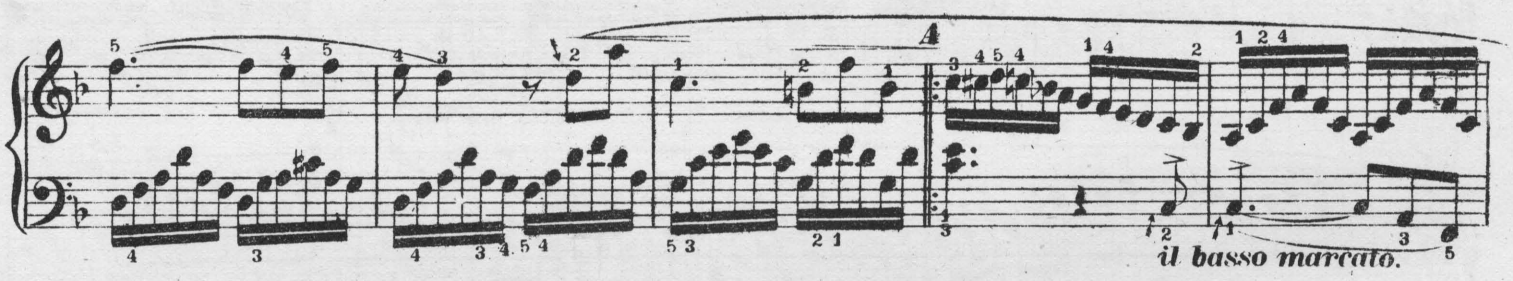
Melodic scale of F minor.

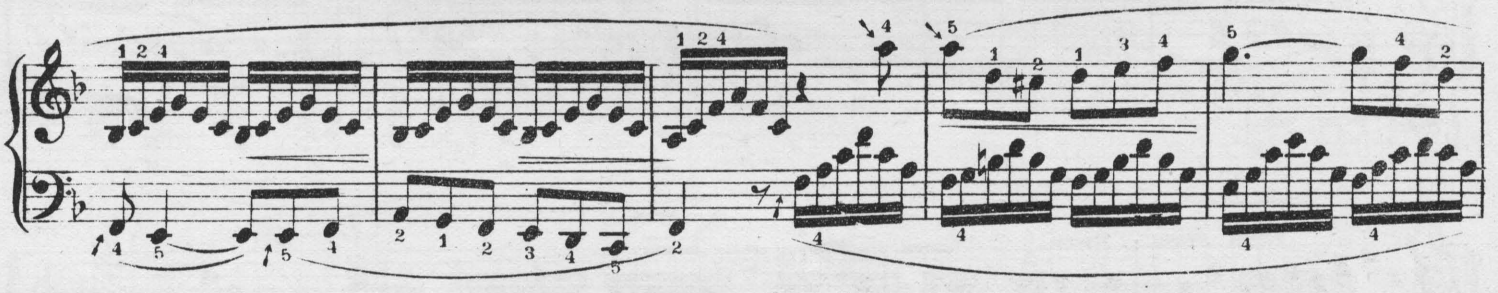


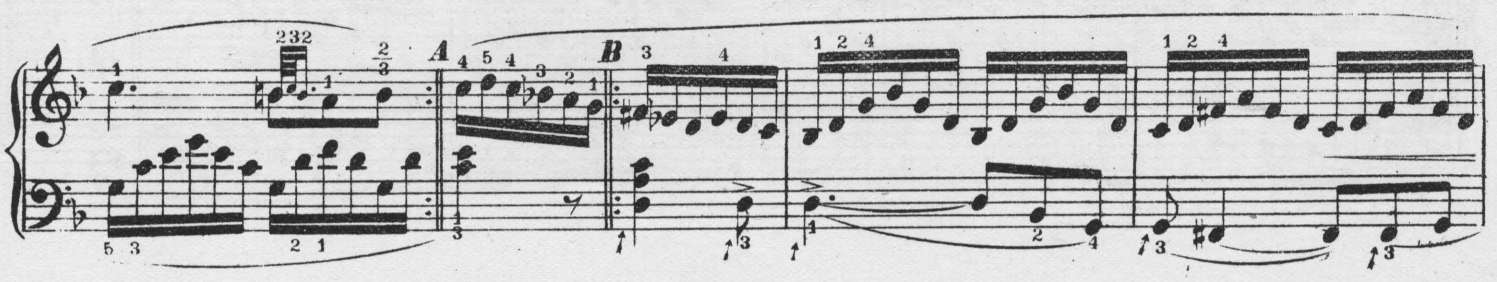
ETUDE X.

Andante cantabile. ♩.=80.









p

calando.

a tempo.

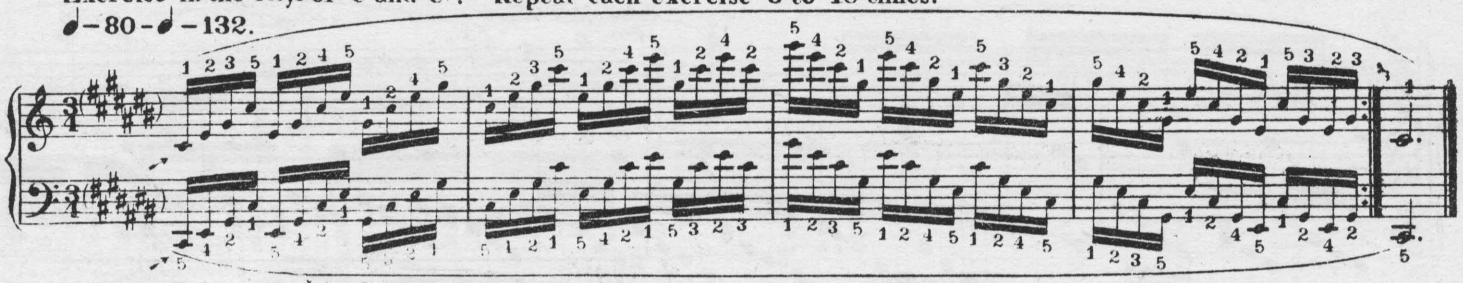
p e dolce.

B

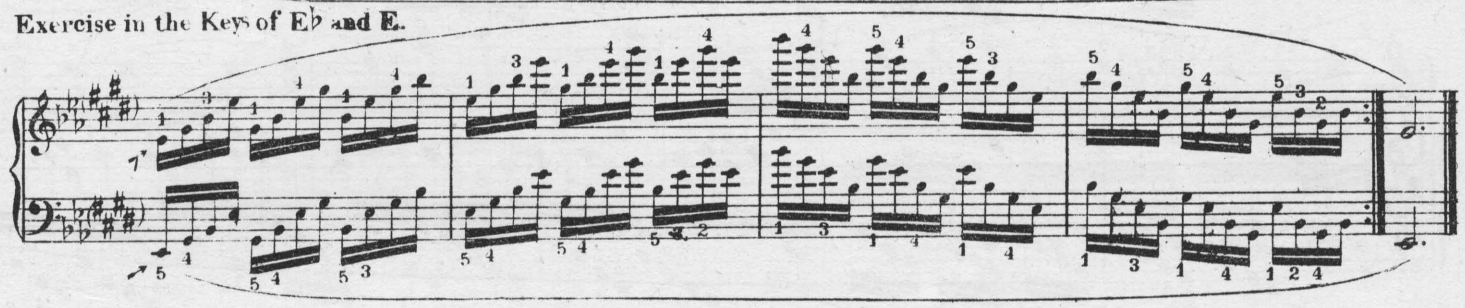
pp

Exercise in the Keys of C and C♯. Repeat each exercise 8 to 16 times.

♩–80–♩–132.

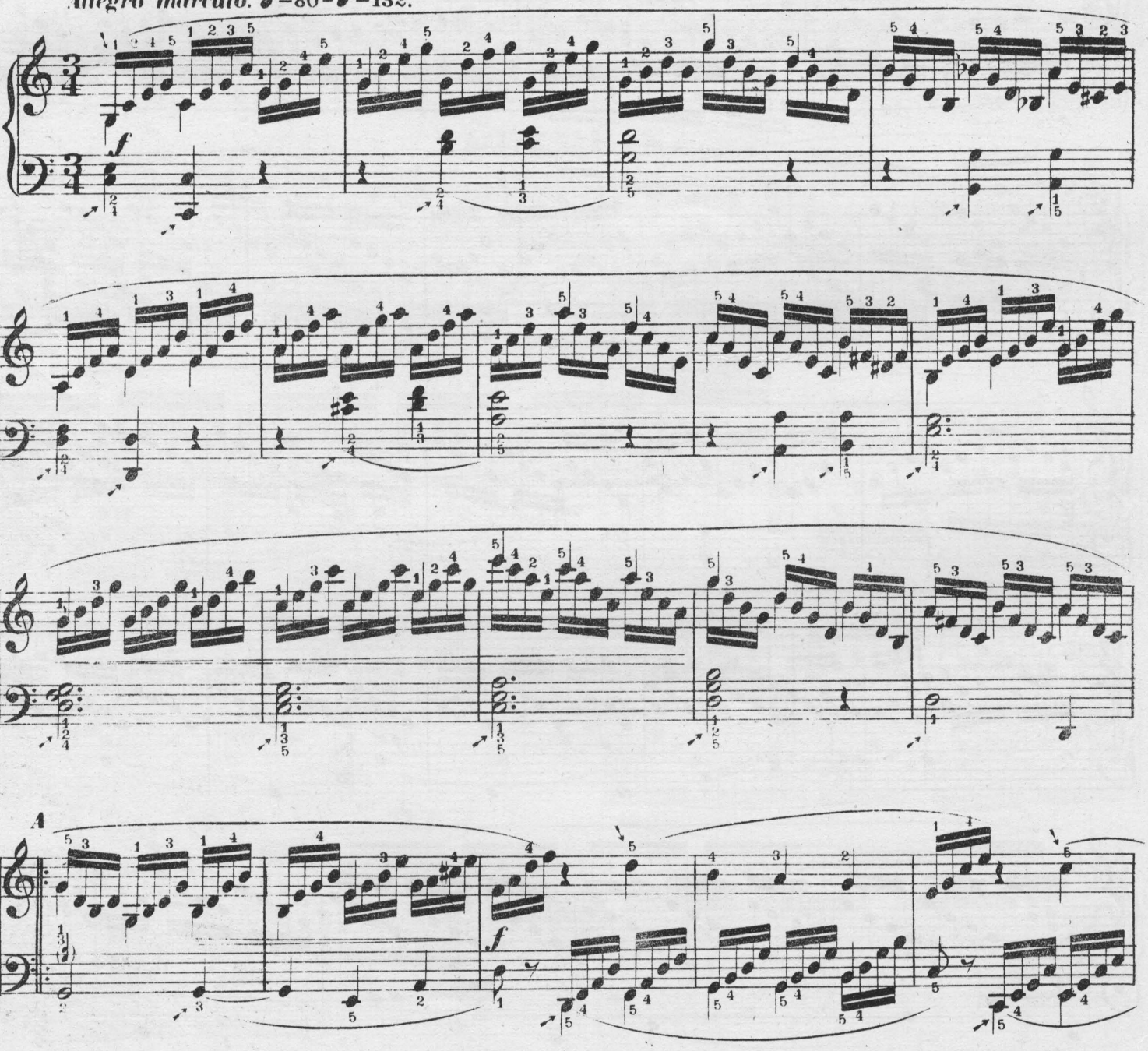


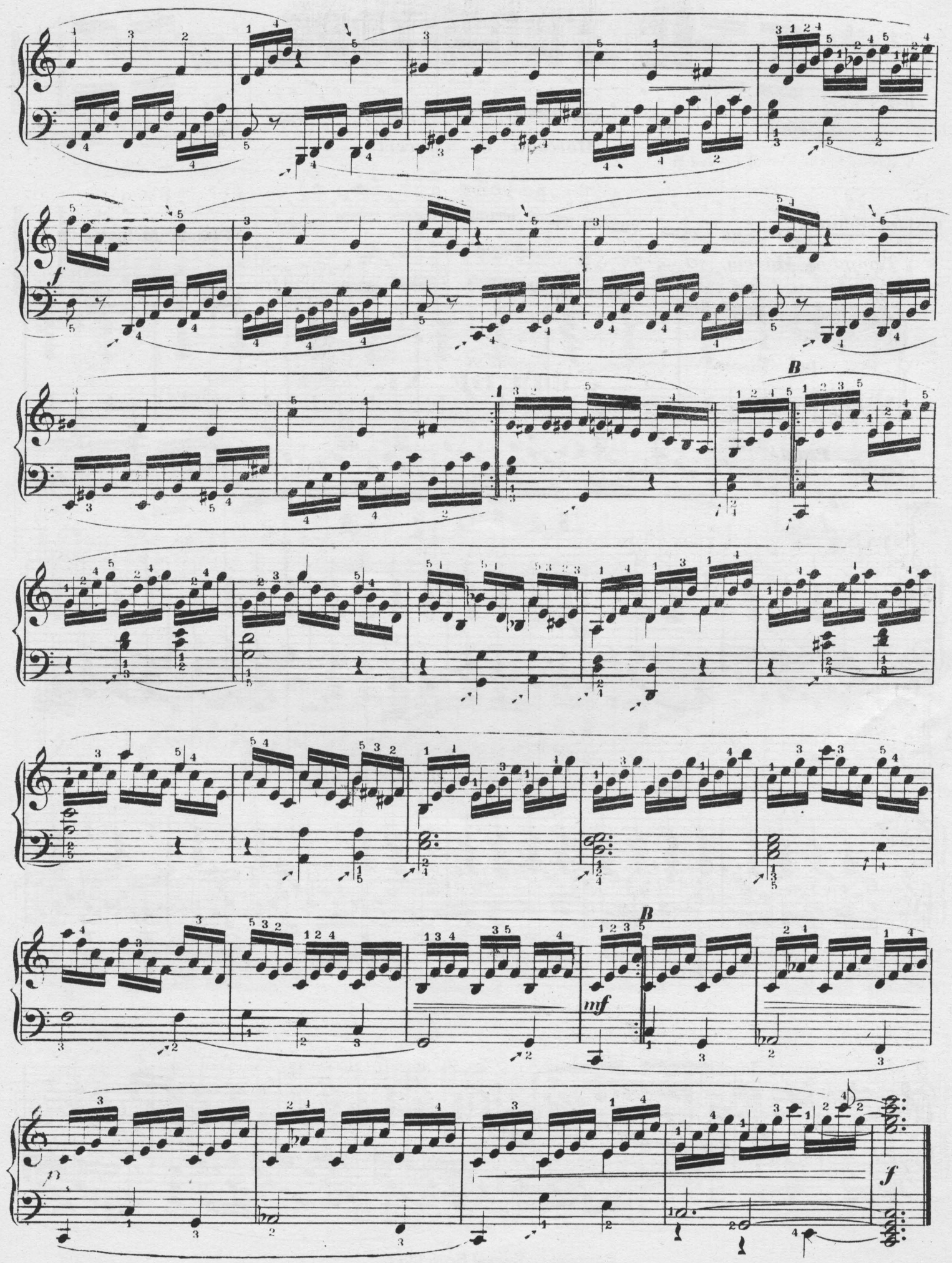
Exercise in the Keys of E♭ and E.



ETUDE XI.

Allegro marcato. ♩–80–♩–132.




B
B
mf
f

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Claude Melnotte. Op. 117

Secondo.

Tempo di Marcia. ♩ — 72.

mf

Pedale.

ff

ff

f

f

mf

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IL TROVATORE.

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Claude Melnotte. Op. 117.

Tempo di Marcia. ♩ — 72.

Primo.

8

mf

Pedale.

8

ff

8

ff

8

f

mf

Risoluto.

ff ff ff ff mf

Ped. Ped. Ped. Ped.

f stacc:

poco a poco cres.

f f

Ped. Ped. Ped.

f f ff f

Ped. Ped.

1.

Risoluto.

ff *ff* *ff* *ff* *mf*

Ped. Ped. Ped. Ped.

f *poco a* *poco cres.*

Ped. Ped. Ped.

f

1.

ff

Ped.

f

2.

ff sf > sf > ff ff ff

Ped. ✲ Ped. ✲

p

stacc:

mf

p p pp pp

2.

ff *ff* *ff* *ff* *ff*

Ped. ✲ Ped. ✲

ff *p*

mf *mf*

p

pp *pp*

Andantino ♩ = 69.

Cantabile.

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Sf* *Ped.* ✲ *Ped.* ✲

Sf *Ped.* ✲ *Sf* *Ped.* ✲ *Sf* *Ped.* ✲ *Ped.* ✲

P *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

Ped. *Ped.* *Ped.* ✲ *P*

Andantino ♩ = 69.

Primo.

p

f

mf

f

mf

f

mf

dolce.

p

Ped.

Cantabile.

p

Ped. ✲ Ped. Ped. ✲ Ped. Ped. Ped. Ped. Ped.

Ped. ✲ Ped. Ped. ✲ Ped. Ped. Ped. Ped. ✲

mf

dolce.

Ped. ✲ Ped. Ped. ✲ Ped. Ped. Ped.

f

Ped. Ped. ✲ Ped. ✲ Ped. ✲

Primo.

p

Ped. ✲ Ped. Ped. ✲ Ped. Ped. Ped. Ped. Ped.

leggiero.

p

Ped. ✲ Ped. Ped. ✲ Ped.

Ped. Ped. Ped.

Ped. ✲ Ped. Ped. ✲ Ped.

f

Ped. ✲ Ped. Ped.

Secondo.

f

marcato.

calando.

p

pp

Ped. ✲

Primo.

Ped. Ped. Ped. Ped.

or thus:

r. h. *f*

l. h.

leggiero.

f

Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

calando.

pp

Ped. Ped. Ped. Ped. Ped.

Allegro ♩ = 138.

Anvil Chorus.

Secondo.

f *sf* *f*

Ped. ✲

p

f *f* *f*

f

p

f

f *p*

p

f

f *p*

f

Allegro ♩ = 138. **Anvil Chorus.** **Primo.**

8

f *f* *f*

Ped. ✲

8

f *f*

8

f

8

f

8

f *p*

8

f *f* *f* *p* *f*

Secondo.

f *f* *f* *ff*

ff *ff* *marcato.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

f *f*

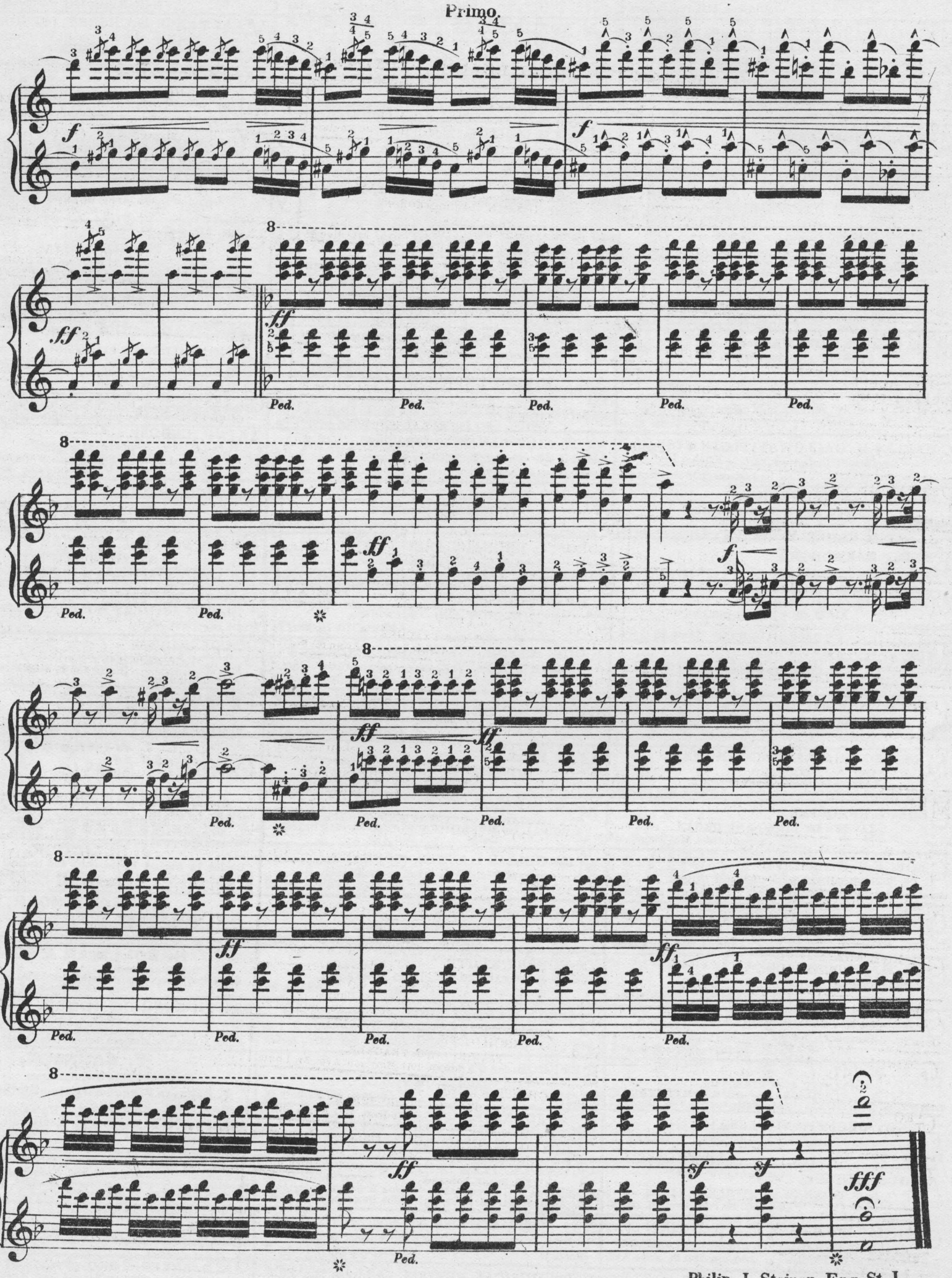
Ped. ✲ Ped.

ff *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *ff* *sf* *sf* *fff*

Ped. Ped ✲



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Mr. Mahler is the only St. Louis member of the National Association of Teachers of Dancing of the United States and Canada. His classes open after Sept. 1st.

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A compliment to a St. Louis artist.—From the eminent flutist and teacher, H. Clay Wysham, San Francisco, Cal.:

"DEAR MR. KIESELHORST—I should, ere this, have thanked you for your very artistic and graceful caprice, 'Anna, to Thee.' I played it last night, at a private musicale, and it was applauded to the echo. It bids fair to become a favorite, and it shall be remembered among my concert pieces the coming season. * * *"

The above has reference to Mr. J. A. Kieselhorst's Caprice de Concert, "Anna, to Thee." Flute solo, with accompaniment for piano-forte. Published by Kunkel Bros., 612 Olive St.

Epstein.—It is with pleasure that we announce the return of Mr. Herman Epstein from his studies abroad. When Mr. Epstein left us, some three years ago, a youth of 18 years, he was even then a pianist of considerable merit, and during the few times he appeared in public showed himself fully worthy to be a brother to his teachers, the well-known renowned Epstein Brothers. Since then he has been studying in Berlin, with the best masters of Europe, and by his diligence and talents has acquired the highest laudation. Mr. E. is of a classical turn of mind, though not unmixed with the romantic. He is especially fond of the good old masters, and plays them with the closest precision and exactness, yet withal does not neglect to give great attention to warmth of tone and grace of sentiment and expression. His playing and compositions are both characterized by a lack of clap-trap and tricks, and by an earnest desire to express the beautiful and to advance the cause of fineness and purity in music, both showing that he courts popular success only if it can be gained by honesty and devotion to true art, not deigning, however, to sacrifice his ideal in order to gratify his vanity or to obtain applause. We are pleased to have such an earnest, upright, honest musician among us, and hope that his labors will be appreciated. He will appear in concert here during the winter, and we will then be able to note his success.

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Wayman C. McCreery gave a "Stag Party Musicale" to his friends on the evening of the 8th inst, that has been the talk of the "town" since and won the honor of "King of Musicales." About seventy persons were present, including almost all the musical talent around, and many of the University Club. Charles Kunkel, Fred Specht of New York, McWade of the Cave. Greensielder, Herbert the Comedian, Porteous, Wiseman, Crawford, in a word all the known musical cranks. The greatest feature of the party was the tenor solo "Love's Sorrow" by Fred Specht which stirred every man to the highest pitch of enthusiasm. Mr. McWade sang his favorite song "The Broken Ring" amid great applause. Messrs. Hoff and Specht sang a duet from Trovatore. The Hatton Quartette charmed all with its refined selections. Mr. Yost sang Robyn's "Answer" and Mr. Hoff "Then You'll Remember Me," Messrs. Tuthill and Herbert gave several splendid recitations. The "Soldier's Farewell" was taken up by all at the close, and sent skyward with tremendous effect No echoes slept there—depend upon it. If ever the inner man was fortified it was at this "Stag Party Musicale," and when the bracent air of next A. M., sprung up it found a jolly crowd wending homeward from that "King of Musicales.

The Musicians' Aschenbroedel Club gave an excursion on the steamer Grand Republic, Monday, August 12th. This was one of the most enjoyable events of the season; the only losers were those that failed to attend One of the most pleasing incidents of this affair was the presence of the Arsenal Band. They were invited, and gracefully accepted, and did much to make the affair pleasant with their splendid performance. The ill feeling that has been engendered on account of government competition was entirely obliterated, and these men now fully understand that it was not the men that were opposed, but the unjust principle of government competition. A bill will be introduced in the next Congress to raise the rank and pay of musicians in the army, and will no doubt pass, as the National League of Musicians is going to exert itself to the utmost to convince Congress of the necessity for so just a measure. Musicians in the army are treated with no more consideration than the ordinary private soldier, and the recent exposures made by the daily press shows that to be sad enough.

MAJOR AND MINOR.

Herr Edward Strauss, the Vienna composer and conductor of dance music, has been engaged to play at Manhattan Beach next summer.

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Saint-Saens was so ill that his physicians advised him to go to the south of France for a short time.

Otto Hegner is to appear in America between November next and May, 1890; he is engaged for fifty concerts, at $500 each.

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Rive-King:—Mme. Rive-King has been engaged as the soloist for the first Cincinnati Symphony Concert, next season. Mme. King did not travel last season, but remained at home, in New York, playing in many important concerts and piano musicals, always with the most pronounced success.

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Louis Meyer, the well known composer, died at his home in West Philadelphia on Saturday, July 13th, after a long and painful illness. Mr. Meyer was born at Eisenberg, Germany, July 16 1840, and came to America when about six years of age.

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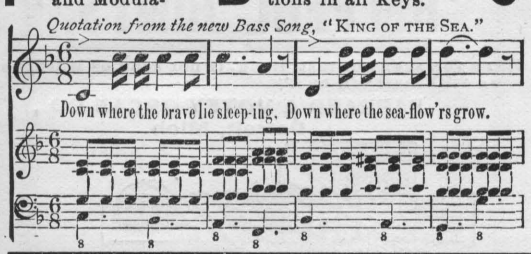

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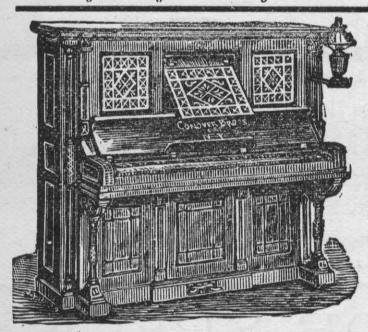

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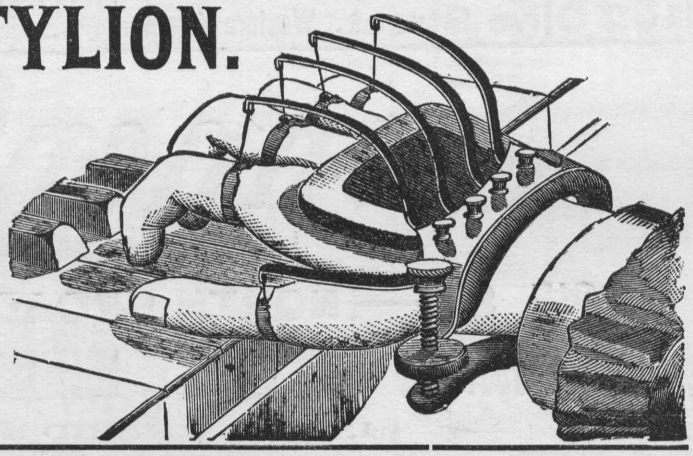

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